The J. Paul Getty Museum

COMPLETE GUIDE TO ADULT AUDIENCE INTERPRETIVE MATERIALS: GALLERY TEXTS AND GRAPHICS

Permanent Collection Installations and Exhibitions (Including Permanent Collection Rotations)

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Get the Guide to Adult Audience Interpretive Materials online:

http://go.getty.edu/forms_tools/forms/museum/aaim_compleateguide.pdf

http://go.getty.edu/forms_tools/forms/museum/aaim_quickguide.pdf
OVERVIEW

This guide outlines the various types of texts and graphics offered to adult visitors to the J. Paul Getty Museum at both the Getty Center and the Getty Villa. It addresses audience, approach, style, and content for the full array of interpretive materials to help curators and other authors prepare appropriate and engaging gallery texts and graphics for the permanent collections and exhibitions (including permanent collection rotations). The guidelines also include descriptions of and design specifications for each element. It offers ideas, suggestions, goals, and tips for preparing interpretive materials.

CONCEPT

For our wide spectrum of visitors, the Getty provides information in a variety of formats to accommodate different learning styles (including GettyGuide™, Web presentations, gallery talks, active learning spaces in the Sketching Gallery at the Getty Center and the TimeScape Room at the Getty Villa, etc.). This guide focuses specifically on in-gallery texts and graphics.

Our goal is to capitalize on the strengths of each interpretive element to communicate different types of information. For example, some components are best suited to present information that is contextual or analytical (introductory statements) or to help visitors focus on what can be seen in an individual work of art (object labels). Others foster learning in a more experiential manner by breaking down information into smaller units (such as section and focus texts and gallery cards). We make decisions to repeat some information across media so that key points are emphasized. These materials work in tandem with the Getty’s in-gallery media and online presentations.

The primacy of the art is at the forefront of all gallery presentations. Judicious use of a variety of interpretive elements helps to guide the visitor’s experience of the art. Taken together, our materials should:

• foster curiosity about the objects on display
• provide guidance for looking closely and seeing critically
• help visitors access information that increases understanding
• offer a more meaningful experience in front of a work of art
AUDIENCE

The majority of the Getty’s visitors are curious, college-educated, nonspecialist adults. To reach this target audience, think about the patterns visitors exhibit as they look at art. They:

- are motivated to learn
- have limited time
- have their own priorities and organizational approach to taking in information and navigating space
- may be overwhelmed or put off by too much information or specialized art terminology
- are often visiting the Museum as a social outing

APPROACH

Organize interpretive materials hierarchically, first establishing the logic, context, and themes of the gallery installation and revealing relationships among the objects, then moving to specifics regarding individual works of art. Here are some important points to assist in writing:

- Identify the unifying theme or idea for each gallery. Layer information supporting that idea from general to specific—from gallery title, to introductory statement, to section and focus texts, to individual object labels (see At-a-Glance Outline, pg 6).
- Regardless of sequence or adjacencies, individual elements such as object labels should be able to stand on their own, offering information and strategies for looking closely as well as reinforcing the themes of the gallery.
- The hierarchy for interpretive materials should be consistent throughout the Museum to build on visitor expectations about where and how to learn more.

While no single component can provide all possible answers, gallery materials should generally address the questions the visitor may have, such as:

- “What is it?”
- “Why is it here, and why should I care?”
- “What is the story or symbolism?”
- “How was it made?”
- “How was it used?”
- “What can I discover by looking more carefully?”

STYLE

Use a tone that is appropriate to the project’s goals and engages visitors.

- Write to encourage looking and thinking, to foster a sense of discovery.
- Be crisp, clear, and concise (see the At-a-Glance Outline [pg 6] for word counts for individual types of interpretive materials).
- Use strong verbs and an active voice.
- Consider visual cues and other techniques to enliven text blocks: headings, subheadings, time lines, and didactics with strong visual components, such as images, diagrams, and maps.
- When writing about artists at work, use past tense; for works of art, use present tense.
- Avoid large or infrequently used words, and make an effort to define specialized terminology (i.e., foreshortening, linear perspective).
- When foreign terms are used, define them, and translate foreign titles (if this is not possible, use the foreign title first, followed by the English translation in parentheses). For subsequent mentions, use English.

CONTENT

Consider these strategies when preparing texts:

- Focus on conveying no more than one to three ideas.
- For object labels, begin by identifying concrete visual details to assist viewers in guided looking.
- Avoid unsupported, qualitative judgments such as “The artist is the greatest of his time” or a particular work of art “is the finest example of its type.”
- When appropriate, make a connection between the historic object and a contemporary context (i.e., a cartonnier is “like a modern filing cabinet”).
- If possible, include quotations by artists or contemporaries to provide a firsthand voice.
- When relevant, provide information about the technical process involved in the creation of a work of art.
- When making comparisons, the comparative work should be close by or reproduced on the label.
- Sometimes tombstone information is enough—not all objects require additional text.

Examples of interpretive materials are included in the Complete Guide to Adult Audience Interpretive Materials, beginning on pg 9. For other aspects of style and content, refer to the Getty Editorial Style Guide, available online at http://wiki.getty.edu/confluence/display/WEBEDUSGUIDE/Main+Page. Note that additional samples of previous exhibitions and installations are available by request from Design and Collection Information & Access Editorial.
Interpretive Elements

At-a-Glance Outline
Diagram of Interpretive Elements
Descriptions, Editorial Tips, Specifications, and Samples

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AT-A-GLANCE OUTLINE

Gallery interpretive materials, including titles, texts, and graphics, are driven by the goals and context of each installation.

DIAGRAM OF INTERPRETIVE ELEMENTS

BRANDING TITLE
- States main concept, often illustrated with iconic objects
- Word count: approx. 30 characters

EXHIBITION TITLE / GALLERY NAME AND NUMBER
- Serving as both on-site orientation and promotion, the exhibition/installation title appears in Center common spaces, including Orientation Station maps, and at the Villa Entry Pavilion.
- Permanent collection installation titles appear in gallery doorjambs.
- Exhibition galleries read “Changing Exhibitions.”
- Thematic, chronological, or geographic focus
- Word count: approx. 30 characters

INTRODUCTORY STATEMENT
- States main concept; may include highlight objects
- Word count: 50–200

SECTION, FOCUS, AND DIAGRAMMATIC TEXTS
- Section texts address larger themes and unify groups of objects and, when necessary, divide the installation space into more digestible areas for public viewing and understanding.
- Focus texts provide additional strategies and approaches to directed looking, conservation stories, thematic threads, biographies, and connections among objects.
- On a more intimate scale and scope than section texts, focus texts contextualize a number of objects, sometimes as a case overview.
- Diagrammatic texts provide additional information through maps, timelines, images and illustrations, family trees, etc.
- All of these texts may include comparative illustrations and captions.
- Word count: 200 maximum

OBJECT LABELS
- In general, types of labels include wall labels, group labels, case labels, and pedestal labels.
- Begin with specifics that encourage close looking and proceed to biographical and contextual information, when relevant.
- Present one to three essential points about a particular work of art to foster close looking and understanding.
- Word count: varies, depending on type of label, design, and layout (generally 30–140 words maximum)

SUPPLEMENTARY MATERIALS
- Wall quotes, murals, and captions
- Brochures
- Self-guided activities
- Gallery cards
- Labels for in-gallery video, interactive media, and listening stations
A. BRANDING TITLE

B. EXHIBITION TITLE / GALLERY NAME AND NUMBER

C. INTRODUCTORY STATEMENT

D. SECTION, FOCUS, AND DIAGRAMMATIC TEXTS

E. OBJECT LABELS

F. SUPPLEMENTARY MATERIALS
A. BRANDING TITLE
States main concept, often illustrated with iconic objects

EDITORIAL TIPS

• The title conveys the main concept of the exhibition/installation, often illustrated with imagery.

• Keep titles to a manageable length, as they will be used on a variety of promotional and installation materials in a range of sizes.

• Titles may be abbreviated for street banners and appear full-length in on-site applications.

• Enrich titles with an evocative phrase, where appropriate (as: “Telling the Difference”).

SPECIFICATIONS

• Word count: Approx. 30 characters

• Measurements: Dependent on available wall space, size of installation, light levels, and selected promotional materials

• Typeface: Dependent on design solution

• Fabrication: Various methods, including direct-application vinyl, murals, 3-D lettering, silk-screen, or projection (depending on overall design and installation)
B. EXHIBITION TITLE

Serving as both on-site orientation and promotion, the exhibition/installation title appears in Center common spaces, including Orientation Station maps, and at the Villa Entry Pavilion. Permanent collection installation titles appear in gallery doorjambs; exhibition galleries read “Changing Exhibitions.”

EDITORIAL TIPS

• Thematic, chronological, or geographic focus
• Promotional materials offer a glimpse of what will be seen in the galleries. Choose images and brief text (usually the exhibition title) that entice visitors to take a look, to make the journey.
• Remember that one of the primary purposes for onsite signage, in addition to presenting the main concept of the exhibition, is orientation.
• Ensure that language is consistent on maps and other orientation materials and text panels, as appropriate.

SPECIFICATIONS

• Word count: Approx. 30 characters
• Measurements: Dependent on available wall space, size of installation, and light levels
• Typeface: LT Syntax for directional language Minion Pro, using expert numerals and fi, fl, and ff ligatures, or exhibition-specific logotype, for descriptive texts
  En dashes between inclusive dates
• Fabrication: Various methods, including direct-application vinyl, murals, 3-D lettering, silk-screen, or projection (depending on overall design and installation)
B. GALLERY NAME AND NUMBER

In gallery doorjambs and on Orientation Station maps, also Center common spaces and at the Villa Entry Pavilion. Exhibition galleries read “Changing Exhibitions” so it is not necessary to change frequently.

EDITORIAL TIPS

• Gallery name and number provide orientation and indicate what is displayed in each gallery.

• Ensure that language is consistent on maps and other orientation materials and text panels, as appropriate.

• Wherever possible, choose names that have a thematic focus, using terms that are understandable to our general visitors.

SPECIFICATIONS

• Word count: Approx. 30 characters

• Measurements:
  CENTER: 12” W X 7” H , or for a double 12”w X 14” H
  VILLA: 10.25” W X 6.125” H

• Typeface:
  Minion Pro, using expert numerals and fi, fl, and ff ligatures
  En dashes between inclusive dates

• Fabrication:
  CENTER: Glass bead-blasted on reverse. Type etched and paint in-filled in black. Flush stainless steel pins to mount. Sign stands-off ¼” from doorjamb surface.
  VILLA: Bronze and painted photo-etched magnesium with screen-printed tactile graphics
Paul Outerbridge (American, 1896–1958) burst onto the photographic scene in the early 1920s with images that were visually fresh and technically adept. He applied his talent for the formal arrangement of objects to the commercial world, introducing an artist’s sensibility to advertisements for men’s haberdashery, glassware, and perfume in fashionable magazines such as Vanity Fair and Harper’s Bazaar.

In the mid-1930s Outerbridge developed a highly successful career as a freelance color photographer. His controversial nudes, often printed in the intensely hued carbro color process, allowed him to naturally reproduce subtle skin tone variations—something that had not been done before. His seminal book, Photographing in Color, sealed his reputation as one of the pioneers of color photography.

In 1943 Outerbridge moved from New York to Southern California, eventually settling in Laguna Beach, where he opened a small portrait studio. During the 1950s he traveled extensively, making 35 mm photographs in black-and-white and in color. His work was featured in Family Circle, Holiday, and American Photography magazines. From 1954 until his death in 1958, Outerbridge wrote a monthly column on color photography for U.S. Camera magazine.

Renaissance Art in Italy and Northern Europe
1450–1600

Some people adorn their houses with antiques, such as heads, torsos, busts, and antique statues—of marble or of bronze. Italy is commonly regarded as the birthplace of the Renaissance. During this period a fascination for classical sculpture, architectural and ornamental forms, and mythology was reflected in the work of Italian artists. A similar interest also developed in France and other parts of northern Europe through royal patronage, traveling Italian artists, and the transmission of images and designs via drawings and prints. Patrons and collectors commissioned art in a classical style for their public and private rooms.

The rich visual vocabulary of classical art was reflected in bronze sculpture, paintings that illustrated mythology, glazed ceramics, and the ornamental language of domestic furniture.
The King’s Menagerie

The paintings in this gallery celebrate some of the star specimens of King Louis XV’s collection of animals at Versailles. Inherited from his great-grandfather Louis XIV, the menagerie was designed by the court architect Louis Le Vau. His design centralized the animal exhibits, as opposed to scattering them across the park. Visitors could watch the animals from an octagonal observation room in a small château in the central courtyard. The Versailles menagerie was compiled through royal commission and diplomatic gifts. Exotic animals were imported on merchant ships along with sugar, coffee, and indigo, and they were connected with colonialism and the luxury trade. As trade with Africa, the Americas, and the East Indies blossomed, specimens from these regions signified the growing reach of French mercantile power. The menagerie served as a research source for scientists and artists until the Revolution, when it was dismantled and the surviving animals were moved to the French natural history museum.

View of the Versailles Menagerie, Nicolas Langlois (French, active about 1640). © Réunion des musées nationaux/Art Resource, New York

Art and Empire

Empire, religion, and art were closely intertwined in Aztec culture. By the early 1500s, Aztec emperors based in Tenochtitlan (present-day Mexico City) ruled a population of some twenty-five million throughout central and southern Mexico. Though short-lived, the empire’s success depended on meeting two formidable challenges: maintaining authority over conquered provinces and engendering a shared identity among subject peoples. Imperial power was enforced through perpetual warfare and the collection of tribute. Temples and sculptures created in the artistic style of the Aztec capital were deployed strategically to unify communities of diverse ethnic backgrounds.

Archaeologists today explore cross-cultural comparisons between the Aztec and the Roman empires. Both developed “theater states,” in which monumental architecture and ornate cult precincts served as stages for performing religious and political ceremonies. Dramatic spectacles such as ritual combats, triumphal processions, and sacrifices celebrated elite warrior values and ancestral traditions, securing bonds of loyalty to the emperor.

Surrounded by Aztec priests, a golden eagle perches on a blooming cactus, symbolizing the founding of Tenochtitlan. Illustration from the Codex Mendoza, colonial Mexican, about 1541

Courtesy of the Bodleian Library, University of Oxford

D. SECTION TEXTS

Section texts address larger themes and unify groups of objects and, when necessary, divide the installation space into more digestible areas for viewing and understanding.

EDITORIAL TIPS

• Explore, in greater depth, one of the primary themes of the installation or exhibition.

• The headline helps to highlight and define a particular group of objects that are distinct from those in other sections of the installation.

• May include comparative illustrations and captions (“A picture paints a thousand words”)

SPECIFICATIONS

• Word count: 200 maximum

• Measurements: Dependent on available wall space, size of installation, and light levels

• Typeface: For exhibitions, the standard is Minion Pro, but it may be customized to suit the installation. Use old-style numerals and ff, fl, and ff ligatures, when available.

Low light requires greater contrast and/or larger point sizes for legibility.

• Fabrication: Various methods, including direct-application vinyl, murals, 3-D lettering, silk-screen, or projection (depending on overall design and installation)
Arent de Gelder began his training in the late 1650s in Dordrecht with Samuel van Hoogstraten (whose work is also on view in this exhibition), himself a Rembrandt pupil of the 1640s. De Gelder went on to study with Rembrandt in Amsterdam in about 1661–63 before settling permanently in Dordrecht. Thanks to his wealthy father, De Gelder could devote himself to his art while never having to earn a living from it. From the mid-1660s into the 1720s, he painted biblical and literary subjects, portraits, and a couple of genre scenes. He adhered remarkably to Rembrandt’s style decades after it had passed out of fashion. Having no pupils and making few preparatory studies, De Gelder was not a prolific draftsman. A modest group of drawings can now be attributed to him.

Painted Inspiration

Ovid’s *Metamorphoses*, a series of darkly erotic poems written in the first century A.D., was one of the most popular and widely read texts in Renaissance and Baroque Europe. Painters vied with each other to depict its verses—which describe the loves of the gods and the transformation of their human lovers into animals and plants—with vivid images of love and intrigue.

Two contrasting portrayals of one of the most beloved tales—in which the god Jupiter, in the guise of a bull, seduces and captures the princess Europa—are exhibited in this pavilion: Guido Reni’s luminous sea voyage *Jupiter and Europa* and Claude Lorrain’s lyrical seascape *Coast View with the Abduction of Europa.* Although related by their largely faithful adherence to Ovid’s text, these works eloquently attest to these renowned painters’ distinctive and highly inventive artistic responses in Bologna and Rome between 1632 and 1645.
Schoolteacher, and George F. Getty married Sarah C. McPherson Risher on December 15, 1892, in Oklahoma City. After the family moved to California, George F. Getty often dated the beginning of his oil career to 1903, the year he bought some Oriental art. Taken by “oil fever,” George F. Getty moved to Oklahoma with his father while accompanying his father when he was studying political science and economics at Oxford. During his Grand Tour, he visited Europe and Asia in 1912–14, when he was studying political science. In 1916, he bought a small zoo. Getty had made his first million in 1919–38, when he was heading petroleum companies. Interrupted by World War II, when he was studying political science, he returned to antiquities collecting, and by 1938 he was heading his company Getty Oil into a major industry. In 1948–49 Getty negotiated the acquisition of major companies. In 1957 the collector decided to put his antiquities into a small museum in Los Angeles. In 1959, after years of nomadic life in Europe, he moved to the United States. He responded, “I am a businessman.” In 1960 he moved to Surrey, England, where he rented a small Tudor mansion in the country. In 1974, his architectural choice was a Roman villa with a courtyard called the Monkey Court, which also displayed outside in a tiled room, and by 1976 a portion of the house was accessible to the public a few days a week, while the rest remained for the collector’s personal use. Several rooms were dedicated to painting, sculpture, and antiquities, which were popularized—beginning with the Lansdowne Herakles and several Elgin marbles. This time was marked by Getty’s professional relationship with his advisor Jean Charbonneaux. The Lansdowne Herakles can be seen at far right. In 1976 the museum opened with large-scale sculptures such as the Lansdowne Herakles. In 1977 the museum had outgrown the space available inside for their preservation. Soon after the museum opened, the majority of its contents were moved to a new building and the Lansdowne Herakles was returned to the Italian government. In accordance with his last will, Inhabited Initials in the Ottonian and Romanesque Periods, 900–1100, 1100–1300, 1300–1500, the inital Q of the design of later medieval borders, numbered and ff ligatures, when available.

Low light requires greater contrast and/or larger point size for legibility.

Fabrication:
Various methods, including direct application vinyl, 3-D lettering, silk-screen, or projection (depending on overall design and installation).
Funerary Vessels

White-ground painting is a fragile technique that was often applied to lekythoi, oil jars that were left as offerings at graves or were buried with the dead. The vessels typically bear funerary scenes. One of the lekythoi displayed here shows a woman adorning a gravestone with ritual ribbons. The others depict women and youths visiting grave sites with various offerings, such as an egg, a symbol of rebirth.

Oil Jar with an Egg Offering
Greek, made in Athens, 460–450 B.C.
Terracotta
White-ground lekythos attributed to the Painter of Athens 1826
Gift of Barbara and Lawrence Fleischman

Oil Jar with Offerings of Lekythoi
Greek, made in Athens, 460–450 B.C.
Terracotta
White-ground lekythos attributed to the Sabouroff Painter

Cup with a Woman Drinking in a Storeroom
Greek, made in Athens, 470–460 B.C.
Terracotta
Red-figured skyphos

An unusual scene decorates this deep cup: a servant girl unhappily balances a full wineskin while carrying a jug, and an older, double-chinned woman tilts her head back to drink from a large vessel. Such an image of a woman getting drunk was probably amusing to men at a symposion, where this cup would have been used.

The other side of this cup depicts a storeroom filled with household objects.

Caption:

520

E. OBJECT LABELS
DEPARTMENT OF ANTIQUITIES

EDITORIAL TIPS

• Titles are descriptive and visitor-friendly.

• Begin with specific visual cues that encourage close looking and proceed to contextual information.

• Present one to three essential points to encourage close looking and understanding—point out what is interesting or important and explain the iconography and function.

• Where meaningful or relevant, offer observations on the extent of restoration, archaeological context, or previous owners.

• Translate inscriptions and define specialized terminology (in the example at left, the word symposion was defined the first time it was mentioned in the case).

• Supplementary illustrations may show part of an object hidden from view or illustrate a point discussed in the label text.

• Caption/tombstone order: Object title, culture, place made, date, place found, media, technical name and attribution, dimensions, courtesy/credit, accession/loan/exhibition number

SPECIFICATIONS

• Word count: Tombstone (object info) + 30–100 words

• Measurements: **SEE DESIGN'S VILLA INTERPRETIVE MATERIALS GUIDE**

• Typeface: Minion Pro (may be customized to suit the installation), with Univers for captions, credits, accession/loan/exhibition number

Use old-style numerals and fl, ff, and ff ligatures, when available.
Amorous Putti at Play; Head of a Bird  
About 1530  
Michelangelo Buonarroti  
Italian, 1475–1564  
Pen and black and brown ink  

In contrast to the finished religious composition on the other side of this sheet (reproduced below), Michelangelo here made playful doodles. The boy at left has fallen into a drunken slumber; meanwhile, a male infant approaches a female counterpart, who is encouraged by a young friend. Other pen sketches showing the artist’s varied thoughts include the head of a bird as well as an inscription, Tempo verra ancor (Time will come again), deriving from the early Renaissance poet Petrarch (Italian, 1304–1374).

The Holy Family, about 1530,  
Michelangelo Buonarroti,  
93.GB.51, verso
SHRINE AND SHROUD: TEXTILES IN ILLUMINATED MANUSCRIPTS, JUNE 28–OCTOBER 2, 2005

NOTE: ON LABELS WITH MULTIPLE COLUMNS, ALIGN BODY COPY TO BASELINE OF TITLE IN SECOND AND THIRD COLUMNS.

TEXTILES IN RITUAL AND CEREMONY

The Entry into Jerusalem
Lyons, about 1480–90

Artist:
Master of Guillaume Lambert and Workshop

Author:
Attributed to Jean Gerson

The Passion of Our Lord Jesus Christ (text in French)

Ms. Ludwig IX 7, fols. 14v–15

1300s

Feast Scenes

This multipaneled work presents the feasts celebrated during the church year. The narrative begins with the Annunciation (1) and unfolds horizontally across all four panels, echoing the chronology of Christ’s life—with the exception of the Transfiguration (12). The story continues on the bottom row and concludes with the Dormition (falling asleep), or death, of the Virgin (15), which is followed by a portrait of Saints George and Demetrius (16). In addition to the standard images of the twelve major feasts, this cycle also includes images of Christ on the Way to Calvary (3), the Eleventh from the Cross (4), and the Lamentation (5). These images emphasize Holy Week, during which events of Christ’s Passion are commemorated. Holy Week culminates in Easter, the celebration of the Resurrection that is encapsulated in the image of the Anastasis (11).

1. The Annunciation
2. The Nativity
3. The Procession in the Temple
4. The Raising of Lazarus
5. The Lamentation
6. The Entry into Jerusalem
7. Christ on the Way to Calvary
8. The Deposition from the Cross
9. The Resurrection from the Cross
10. The Transfiguration
11. The Anastasis
12. The Transfiguration
13. The Deposition from the Cross
14. The Lamentation
15. The Dormition (falling asleep), or death, of the Virgin
16. Saints George and Demetrius

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SHRINE AND SHROUD: TEXTILES IN ILLUMINATED MANUSCRIPTS

Feast Scenes

Tempura and metal leaf (probably gold) on panel

Christ rides on a donkey toward the gate of Jerusalem, followed by his apostles and Mary. As in the biblical description of this event, the residents of the city, shown on the right, welcome him with praises of “Hosanna in the highest!” and lay their cloaks on the ground for the donkey to tread upon. Placed in front of thrones or along a king’s path during processions, long strips of textiles (called runners) were important elements of royal palace decoration. This practice is the source of the contemporary phrase “rolling out the red carpet.” By laying down cloth garments to separate Christ from the ground, the textiles underscore Christ’s majestic nature.

HOLY IMAGE, HALLOWED GROUND: ICONS FROM SINAI, NOVEMBER 14, 2006–MARCH 4, 2007

10.19.06

FINAL SIZE: 15” W X 4.5” H

SHRINE And sHRoUd: teXtiLes In lllumInAted MAnUscRiPts

Case: 15” W x 4.5” H or 10.25” W x 4.5” H

Tombstone wall: 6” W X 4.5” H

Standard wall: 6” W X 8.5” H

Case Labels

• Word count:
  Standard wall labels: Tombstone (object info) + 70 words
  Case labels: Tombstone + 90–140 words, 1 or 2 columns of text (illustration can replace 1 column of text)

• Measurements:
  Standard wall: 6” W X 8.5” H
  Tombstone wall: 6” W X 4.5” H
  Case: 9½” W X 4.5” H or 10.25” W X 4.5” H

• Typeface:
  Minion Pro (may be customized to suit the exhibition). Use old-style numerals and fi, fl, and ff ligatures, when available.

• Standards not depicted: Caption (caption, object info) + 70 words

• Caption/tombstone order: Title of illumination, city of origin with date of illumination, maker (if known), author, source (language), courtesy/credit, accession/loan/exhibition number (use Ms. numbers, not accession numbers)

• Object labels:

  Tombstone + 120–140 words, 1 column of text (if known), author, source (language), courtesy/credit, accession/loan/exhibition number (use Ms. numbers, not accession numbers)

  Case: 15” W x 4.5” H or 10.25” W x 4.5” H

  Tombstone wall: 6” W X 4.5” H

  Standard wall: 6” W X 8.5” H

  Case Labels

  • Typeface:
    Minion Pro

  • Measurements:
    Standard wall: 6” W X 8.5” H
    Tombstone wall: 6” W X 4.5” H
    Case: 9½” W X 4.5” H or 10.25” W X 4.5” H

  • Typeface:
    Minion Pro (may be customized to suit the exhibition). Use old-style numerals and fi, fl, and ff ligatures, when available.
A Walk at Dusk
About 1830–35
Caspar David Friedrich
German, 1774–1840
Oil on canvas

A central figure in the German Romantic movement, Friedrich possessed a deeply personal and introspective vision that attracted a wide following. Among the last canvases he completed before a debilitating stroke, *A Walk at Dusk* shows a single figure—perhaps the artist himself—contemplating a megalithic tomb. This symbol of death is counterbalanced by the waxing moon, which was for Friedrich a sign of Christ’s promise of rebirth.
Phoenix Rising
1937
Paul Outerbridge
American, 1896–1958
Carbro print

Here Outerbridge created a composition that boldly fragments the female body with great visual power. A plaster cast of the head of Hermes (Greek messenger god and bringer of dreams) sits just below the model’s breasts and is held in place by her two upraised arms. Reminiscent of Ingres’s depiction of the Sphinx (see reproduction below), Outerbridge’s composite form conjures notions of the tension between real and ideal beauty as well as mortality and immortality.

Oedipus and the Sphinx, about 1826, Jean-Auguste-Dominique Ingres (French, 1780–1867). Oil on canvas, 175 x 13.7 cm. Courtesy of the Louvre Museum, Paris

Lent by the Wilson Centre for Photography
EX.2009.4.18

Member of Parliament (Democrat)
1928
August Sander
German, 1876–1964
Gelatin silver print

Businessman and parliamentarian Johannes Scherrer was one of the many individuals at the fringes of the political spectrum. He shoulders his umbrella like a shotgun, measuring up the viewer with an owlish, suspicious glance. Behind this formidable facade lurks a character more akin to a provincial schoolmaster than a legislator.

August Sander’s People of the Twentieth Century, May 6–September 14, 2009
STANDARD WALL LABEL:
FINAL SIZE: 6” W X 3.5” H

Editorial Tips
- Begin with specific visual cues that encourage close looking and proceed to biographical and contextual information, when relevant.
- Present one to three essential points to encourage close looking and understanding.
- Define specialized and technical terminology.
- Monographic shows do not need to repeat artist’s name, nationality, and life dates.
- Minimize excess amounts of data in parentheses by including life dates only for artists and subjects.
- Caption/tombstone order: Title, date, maker, nationality and life dates, media, dimensions, courtesy/credit, accession/loan/exhibition number.

Specifications
- Word count: Wall labels: Tombstone (object info) + 30 words for small or 70 words for standard
- Measurements: Tombstone: 6” W X 5.5” H; no artist line 6” W X 4.5” H
  Standard: 6” W X 7.5” H
  Extended: 6” W X 10” H (with comparative illustration)
  Case: 6”/9.5” W X 4.5” H
- Typeface: Minion Pro (may be customized to suit the exhibition)
  Use old-style numerals and fi, fl, and ff ligatures, when available.
- Fabrication: Photocopy print on paper stock to be selected from in-house inventory.

Locate Guide
Regular-size label, expect materials

Illustration
Protected by a body copy, aligned to right margin

Caption
Lent to the Wilson Centre for Photography

STANDARDS NOT DEPICTED:
- Old-style numerals
- fi, fl, ff
- Artist line
- Tombstone
- Tombstone (no artist line)


Interpretive Elements
Pair of Sphinxes on Scrolls
Italian, about 1560
Bronze
Sphinxes—composite figures with the upper body of a woman and the lower limbs of a reclining lion—were depicted as demons in ancient mythology. During the Renaissance, particularly in the work of Andrea Briosco, called Riccio, these hybrid monsters were sometimes shown with the wings of eagles. Sphinxes were popular as guardians of portals and as bearers of sarcophagi. This pair may have originally held up a sarcophagus in a wall tomb.

Sphinx with Male Masks
1500s
After a model by Andrea Briosco, called Riccio
Italian, 1470–1532
Bronze
Kneeling Satyr
1500s
Workshop of Andrea Briosco, called Riccio
Italian, 1470–1532
Bronze

PERMANENT COLLECTION OBJECT LABEL: NORTH PAVILION, RENAISSANCE ART IN ITALY AND NORTHERN EUROPE, GALLERY N101
WALL LABEL: FINAL SIZE: 7.5" W X 8.75" H

GROUP CASE RAIL LABEL: PERMANENT COLLECTION ROOM LABEL: SOUTH PAVILION, RÈGENCE PANELED ROOM, 1710–1730, GALLERY 5105

OUTDOOR SCULPTURE LABEL
Walking Flower
Designed, 1952–53; cast, 1982–83
Fernand Léger
French, 1881–1955
Glazed ceramic
Gift of Fran and Ray Stark
2005.753

E. OBJECT LABELS
DEPARTMENT OF SCULPTURE & DEC. ARTS

EDITORIAL TIPS
- Begin with specific visual cues that encourage close looking and proceed to biographical and contextual information, when relevant.
- Present one to three essential points to encourage close looking and understanding.
- Incorporate line drawings of installation on group stanchions. Pay attention to sequencing numbers (top to bottom, left to right).
- May incorporate images of open objects or alternative views.
- Describe the materials, process, and/or techniques the artist(s) used in creating the object.
- Caption/tombstone order: Title/object name, culture, date, maker (if known), nationality and life dates (if known), media, dimensions, courtesy/credit, accession/loan/exhibition number

SPECIFICATIONS
- Word count: Wall labels: Tombstone (object info) + 30 words for small or 70 words for standard
- Measurements:
  - Standard wall: 7.5" W X 8.75" H
  - Extended wall: 7.5" W X 10.75" H
  - Case: 6/10"H x 6" W x 4" H (stained glass)
  - Pedestal: 6-5/16" W x 5.687" H
- Typeface: Minion Pro (may be customized to suit the exhibition)
- Use old-style numerals and ff, fl, and ffligatures, when available.
- Fabrication: Photocopy print on paper stock to be selected from in-house inventory
WALL CAPTION FOR PSV ADHESIVE PRINTED MURAL: TAKING SHAPE: FINDING SCULPTURE IN THE DECORATIVE ARTS, MARCH 31-JULY 5, 2009

This enlarged reproduction of an albumen silver print shows the actual size of the marble sculpture Pluto Abducting Proserpine by François Girardon (French, 1628–1715), installed since 1699 in the Colonnade on the grounds of Versailles.

The Colonnades, detail from Souvenirs of Versailles, Map of the Park, and Photographic Views of the Château, the Basins, and the Two Trianon Palaces (in French), about 1870, unknown photographer. Albumen silver print, 21.7 x 30.6 cm. The J. Paul Getty Museum, 84.XA.1514.5

ABBREVIATED VERSIONS
(at objects were on view):
Pluto Abducting Proserpine, 1699, François Girardon
The Colonnades, about 1870, unknown photographer

EDITORIAL TIPS

• Use short, contextual information to explain what is being depicted. Give just enough information so that visitor can identify it and find it in the gallery, if applicable.

SPECIFICATIONS

• Word count: Dependent on copy required to adequately describe and source imagery
• Typeface: Customized to suit installation
• Fabrication: A variety of materials may be used for large-scale graphics. Dependent on installation and budgetary constraints.

The artist should not attempt to paint a portrait of insignificant, inanimate nature: he should portray it as it speaks to his soul.

—Pierre-Henri de Valenciennes, Reflections and Advice to a Student of Painting and Particularly on the Genre of Landscape (in French), 1800

WET APPLICATION MURAL: THE AZTEC PANTHEON AND THE ART OF EMPIRE, MARCH 24-JULY 5, 2010

PSV ADHESIVE PRINTED MURAL: TAKING SHAPE: FINDING SCULPTURE IN THE DECORATIVE ARTS, MARCH 31-JULY 5, 2009

VINYL LETTER DIRECT APPLICATION: CAPTURING NATURE’S BEAUTY: THREE CENTURIES OF FRENCH LANDSCAPES, JULY 28–NOVEMBER 1, 2009
is far from main street America, from Nebraska, knew that when he welcomed the country to his vision of the region lacked objectivity because it was not a universally American way. George Tice took his photojournalistic techniques to record the renovation, reuse, and occasional reuse of old buildings. Encouraged by Berman’s interest, Vergara chose to focus on the small urban space between the street and the sidewalk. The storefronts are not just the home of a business, but also a home for a community. Often representing changing American communities, this book contains scenes of everyday life and social documentation, the work is passionate but unsentimental. (Hardcover, $49.95)
OUTDOOR PANEL, PLEASE TOUCH PROJECT FOR SIGHT IMPAIRED

FINAL SIZE: 25” W X 32” H

THE SKETCHING GALLERY: ACTIVITY LABEL

Sketch one figure and try to capture the lively quality of a person engaged in an everyday activity.

The Miraculous Draught of Fishes 1563
Joachim Beuckelaer
Flemish, about 1533–1574
Oil on panel

Beuckelaer often combined everyday scenes with biblical subjects. Here he created a parallel between the peasants hauling in fish to take to the market and the miracle in which Christ and Saint Peter pulled nets filled with fish into their boat. This event takes place in the middle ground while spires of the town rise in the distance. The reduced palette in the middle ground and background contrasts with Beuckelaer’s use of vibrant, saturated color to activate clusters of people in the foreground. The blurred background and contrasting colors create a sense of distance, while the fisherswoman in the lower left looks out, inviting the viewer to partake in the lively scene.

More information is available adjacent to the work.

You are invited to use your hands to explore the statue and its setting. More information is available adjacent to the work.

The statue at the end of this walkway represents Venus, Roman goddess of love, caught by surprise while bathing. It is a marble copy of a sculpture by Antonio Canova (Italian, 1757–1822), who was inspired by a famous ancient sculpture. Displayed in a niche and framed by a small-scale temple facade, this statue has been selected to convey a sculptural quality.

Suggested activities include the opportunity to learn through touch.

DRAWING THE CLASSICAL FIGURE, DECEMBER 23, 2008–MARCH 8, 2009

PLEASE TOUCH!

The statue at the end of this walkway represents Venus, Roman goddess of love, caught by surprise while bathing. It is a marble copy of a sculpture by Antonio Canova (Italian, 1757–1822), who was inspired by a famous ancient sculpture. Displayed in a niche and framed by a small-scale temple facade, this statue has been selected by the Museum to offer the opportunity to learn through touch.

You are invited to use your hands to explore the statue and its setting. More information is available adjacent to the work.

DRAWING TECHNIQUES

Study of a Triton Blowing a Conch Shell (detail)
Agostino Carracci
Flemish, about 1580–1617
Oil on panel

Subtle gradations of tone render musculature and movement.

- Select a view of the sculpture that shows movement.
- Use the edge of the Art Stix to convey a sculptural quality.
- Study the abdominal muscles of the sculpture.
- Use broad shading strokes over delicate hatching (parallel lines) to convey a sculptural quality.
- Layer these techniques to create a sense of volume.

BERNINI AND THE BIRTH OF BAROQUE PORTRAIT SCULPTURE, AUGUST 5–OCTOBER 26, 2008

LOOK CLOSER

By ticking the marble in areas of the cranium, cheeks, and joints—catching the light in a way to render these areas minimally grayish than those of smooth flesh—Bernini suggested a slight growth of hair or roughness of skin with a slight in color.

© 2011 J. Paul Getty Trust
What is tapestry?
Tapestry is a textile produced through a specific weaving technique in which coloured threads, called warps, are interlaced with support threads, called wefts. The warps are typically woven in silk, while the wefts are made of a variety of materials, such as wool or cotton. The weaves are woven at right angles to the warps and eventually cover them completely. Glimmers around the world—from Asia to Europe and the Americas—have developed and used tapestry weaving techniques for thousands of years. The tapestries in the Museum’s galleries, however, are French and date from about 1500 to 1780.

How are tapestries made?
Each weaver produced about three square yards per week. Depending on the complexity of the design, weavers employed different weft support threads—called fribres et tins—under each warp, depending on the need to interlace wefts. The weaver had to follow the cartoon, a full-size painting on paper or canvas, called the model. Cartoon painters, called painters, would create a cartoon in response to the commission. The weaver followed the cartoon, matching the painter’s patterns with the desired weft support threads. The repeated use of a cartoon was common, and historians sometimes refer to the different weavers who made tapestries based on the same cartoon as the same artist. Today, the cartoon shows the artist’s proposal and the tapestry weaver’s own interpretation. In this way, artists can create a series of tapestries, all based on one cartoon. The weaver produces at least two, if not three, cartoon weaves to finish the set of tapestries—three in the case of Marie-Sophie de Sade’s tapestries, for example. This tradition continues today, with paintings and cartoons serving as inspiration for contemporary tapestries. Today, tapestry weavers follow cartoons, using looms to produce their work. The loom is a simple handloom that weavers learned to use in their homes.

How are tapestries designed?
A cartoon artist created a small-scale proposal, called the model. This was then translated into a full-size painting, referred to as a cartoon. The weaver followed the cartoon, matching the painter’s patterns with the desired weft support threads. The repeated use of a cartoon was common, and historians sometimes refer to the different weavers who made tapestries based on the same cartoon as the same artist. Today, the cartoon shows the artist’s proposal and the tapestry weaver’s own interpretation. In this way, artists can create a series of tapestries, all based on one cartoon. The weaver produces at least two, if not three, cartoon weaves to finish the set of tapestries—three in the case of Marie-Sophie de Sade’s tapestries, for example. This tradition continues today, with paintings and cartoons serving as inspiration for contemporary tapestries. Today, tapestry weavers follow cartoons, using looms to produce their work. The loom is a simple handloom that weavers learned to use in their homes.
EDITORIAL TIPS
• Use straightforward directives and simple instructions, as necessary.

SPECIFICATIONS
• Varies, usually silk-screen (vinyl not as long-lived)
Appendix

Interpretive Materials Development Process  Pg 28–33
Editorial/Design Request Form and Process  Pg 34–35
Label Tags (GettyGuide, Recent Acquisitions, etc.)  Pg 36
Object Not on View  Pg 37
Museum Policy on Second-Language Didactics for Exhibitions  Pg 38
Suggested Reading and References  Pg 39
Contact Information  Pg 40
CORE WORKING GROUP

Together this core team—composed of Curatorial, Education, Collection Information & Access Editorial, and Design—develops the interpretive messages and story lines. The group works in collaboration with other museum specialists—Exhibitions, Preparations, Security, Collection Information & Access, Conservation, Registrars, and others—to develop exhibitions and installations that provide an integrated, accessible experience for visitors and make the art-viewing experience engaging and informative.

All exhibitions are managed by the Exhibitions Department, which also oversees all exhibition budgets and schedules. Projects are guided by exhibition proposals and structured by production schedules that are produced and updated by the Exhibitions Department. Key stages for the production of interpretive materials in a typical exhibition schedule are outlined below.

For projects not related to exhibitions and other major installations, see the Editorial/Design Request Form and process (pg 34–35).

Curatorial (and/or other authors)

- Initiates concept of exhibition or installation and chooses objects that tell the intended story
- Contributes research and expertise to ensure accuracy of content
- Develops interpretive goals and outline for didactic materials
- Employs guidelines regarding audience, approach, style and content, word count, editorial tips, and formats for didactics
- Creates gallery texts and participates in the development of web and in-gallery media presentations
- Researches and supplies comparative illustrations, maintains and updates object lists in TMS, including dimensions, credit lines, and other critical information
Education
• Approaches materials with the general visitor in mind, using college-educated, non-specialist adults as the standard
• Reviews hierarchy, structure, and content of text in relation to interpretive goals and guidelines
• If appropriate, suggests need for definitions or identifications; proposes possible wording or effective reductions to meet word count while retaining key ideas
• Suggests visual aids to text, including comparative images, maps, and time lines
• Occasionally spearheads purely didactic sections of exhibitions or installations
• Reviews Collection Information & Access media-related scripts and interactives

Collection Information & Access Editorial
• Reviews and refines hierarchy, structure, and content of text in relation to interpretive goals and outline, with particular attention paid to clarity, use of engaging language, and success in conveying overall story and key messages
• Consolidates input from other readers, including Education and Registrar, often reconciling disparate perspectives and finding creative solutions and strategies
• Edits text in manuscript and proof stages with author and prepares text for production
• Transmits unedited and edited texts to entire working group
• Reviews web and in-gallery media presentations
• Suggests visual aids and comparative illustrations as well as text cuts and reorganization
• Standardizes formats of various types and levels of text, including captions and tombstones, to meet visitor expectations across collection areas

Design
• Develops exhibition layout with team, as well as gallery “look and feel,” construction plans, graphics and budget for design items
• Reviews hierarchy and structure of text in order to suggest installation applications, format, and placement
• Suggests visual aids to text, including comparative images, maps, time lines, etc.
• Develops and implements design, including typographic treatment, color palette, image use, graphic devices, etc., for use in promotional and gallery materials
• Collaborates with Collection Information & Access, the Web Group, Curatorial, Education, and Collection Information & Access Editorial on in-gallery and web presentations
• Creates proofs for distribution by Exhibitions and creates pdfs for shared folders with members of the entire working group
• Provides vendors, Preparations, Conservation, and other key team members with production specifications

SCHEDULE AND PROCESS

Exhibition Proposal Submitted to Exhibitions Department
Proposals are submitted in July/August preceding the fiscal year that the project is scheduled to open (fiscal year begins in July). For larger exhibitions, proposals are completed in years prior.

Includes a description of the exhibition and interpretive goals as well as preliminary suggestions and notes for design, construction, conservation, and programming, etc. Also notes relationship to other exhibitions, when relevant.

Budget Meeting
September preceding the fiscal year the project is scheduled to open

The first official presentation of the project for budget development purposes. The exhibition proposal serves as the basis for this meeting, with particular attention paid to all exhibition elements that will guide budget planning, including all installation costs. It is the opportunity to discuss ideas fully. If elements are not discussed at this meeting, it is unlikely that the budget will be adjusted subsequently.

Preliminary Design Meeting
Approx. 10-12 months before opening for large, complex shows; approx. 8-10 months before opening for smaller shows

Curator presents the exhibition in detail to Exhibitions, Design, Education, Collection Information & Access Editorial, Conservation, and others, as necessary. This meeting is an opportunity for brainstorming, reviewing story lines, and exploring presentation ideas and options, including discussion of layout, ideas for object groupings, didactic materials, and “look and feel.”

Development of Outline of Didactic Materials
Between the Preliminary Design Meeting and the Outline Delivery Date (five months before exhibition opens)

Often conducted over a series of meetings among Curatorial, Design, Education, Collection Information & Access Editorial, and others, as needed, this involves creating an outline of interpretive messages and story lines, space plans, showcase designs, colors, graphic presentations, and the development of brochure and family guide materials, if applicable. Outline should be ready at least 6 weeks before the Installation Plan Review Meeting.

Exhibitions is informed of any significant changes in the design, content, schedule, or expense as a result of these meetings.
Launch Meeting
Approx. 9–11 months before opening for large, complex shows; approx. 7–9 months before opening for smaller shows

To present the progress that has been made since the Budget Meeting and to introduce the project to those departments or individuals not represented at the Budget Meeting. All working group members are present. Design and/or Curatorial provides a schematic plan that outlines the main exhibition sections, traffic patterns, and key objects. Education discusses interpretive goals and programming. Exhibitions reviews logistical details of all facets of the project.

Image Selection Meeting
As soon after Launch Meeting as possible; approx. 6 weeks before Promotional Design Review Meeting

To choose image(s) to be used in promotional materials and discuss preliminary promotional design approaches

Promotional Design Review Meeting
Approx. 6 weeks after Image Selection Meeting

Design presents ideas for signage and printed promotional materials to Exhibitions, Curatorial, Communications, Collection Information & Access Editorial, and others, as needed.

Approx. 4 weeks after this review, promotional materials are distributed to Exhibitions, Curatorial, Communications, Collection Information & Access Editorial, and others as needed, for 3 rounds of proofing.

Distribution of Unedited Text and Images
Approx. 6–7 months before opening of exhibition
(Approx. 3 weeks before text is due to Collection Information & Access Editorial)

Curator to submit unedited didactic text to Design, Education, and Collection Information & Access Editorial. With support from Exhibitions, curator should also provide copy prints (as well as any comparative illustrations, reference maps, etc.) and/or electronic files (fully identified) of all objects in the exhibition, particularly those to be reproduced in printed materials as well as any additional didactics and comparative illustrations and captions. Digital imagery of adequate resolution for production, supplied with match print for color, or color transparencies are needed.

Education to return comments to Curatorial (cc: Collection Information & Access Editorial) within approx. 2 weeks.

Curator submits revised text for all gallery materials (including supplementary texts such as accompanying signage, and all didactics, such as site locations for maps, for use within the exhibition gallery) to Collection Information & Access Editorial, who forwards them to distribution list.

Installation Plan Review Meeting
At least 2 weeks in advance of the Installation Plan Approval Meeting, for large/complex exhibitions only


Installation Plan Approval Meeting
Approx. 6 months before opening of exhibition, for large/complex exhibitions only

Involves Curatorial, Conservation, Education, Collection Information & Access Editorial, Preparations, Exhibitions, Collection Information & Access, Associate Director for Collections, and/or museum Director. For smaller exhibitions this review is conducted through working meetings with Curatorial, Conservation, Collection Information & Access Editorial, Education, Preparations, etc., as needed.

Presentation materials include annotated floor plan, complete model, elevations, title wall, colors, key interpretive materials, label samples, all Collection Information & Access elements, showcases, etc., and a selection of promotional items.

Floor plans
Due to Preparations 4 months before construction/installation period begins

Edited Texts
Approx. 5–6 months before opening of exhibition

Collection Information & Access Editorial edits the text, incorporating comments from Education and others, as applicable, then meets with Curatorial to finalize. Following these meetings, Collection Information & Access Editorial transmits all items to Design, Education, Museum Communications and Public Affairs, Trust Communications, Web Group, Collection Information & Access, and Exhibitions.

Gallery Proof 1
Distributed approx. 4 months before opening of exhibition

Designer places Proof 1 in shared folder for Collection Information & Access Editorial access and provides Exhibitions with sufficient hard copy sets and mock-ups of items as required to distribute. Design also posts each round of proofs to the Web shared folder.

Gallery Proof 1 corrected
Approx. 3 weeks after distribution of Proof 1

Collection Information & Access Editorial edits proofs, collates corrections and comments from Education and others, meets with Curatorial to finalize, enters changes electronically to Proof 1 (saves as ED), and transmits to Design. The electronic version should be viewed at as the final authority on any changes, with the hard-copy markup serving as a guide. This process continues for up to 3 rounds.
EDITORIAL/DESIGN REQUEST FORM
AND PROCESS

The Editorial/Design Request Form is used to request and track the progress of any interpretive project that is not part of the exhibition schedule or major scheduled permanent collection installations. Most frequently, it is used to request new object labels for acquisitions, loans, or small, focused installations in the permanent collection galleries. It is also used for new introductory statements and section and focus texts as well as Education and Collection Information & Access projects, including gallery cards and print pieces.

EXPECTATIONS AND DEADLINES

When establishing a schedule, consider the larger group of individuals involved in the creation of a label, panel, or other project. Design, Collection Information & Access Editorial, Curatorial, Preparations, Education, Production, and outside vendors must be given adequate time and resources to devote to the project. For these individualized projects, consider the following questions:
- Who is my audience?
- What is it and how will it be used?
- Where and how will it be installed?
- What is my timeline for installation?
- What are the budgetary ramifications?
- How long will it take to produce the final product?

In most cases, three rounds of proofs are required. Depending on the complexity of the project, the process usually requires three to four weeks, not including outside production and installation. Bear in mind that production may take longer for panels, certain group labels, and print pieces.

PROOFING AND PRODUCTION

For a routine label request, Curatorial simply sends the form with the draft text and accompanying image(s) to Collection Information & Access Editorial, copying the Education liaison. Any change to a gallery text must be generated by the responsible Curatorial department. Collection Information & Access Editorial reviews and edits, checks TMS, discusses queries with Curatorial and Education, then forwards both the form and the text to Design. A straightforward, quick proofing schedule ensues until the label is ready for production. Design either fabricates the label or sends it out for production, contacting Curatorial when it is ready for installation.

More complex, one-of-a-kind projects may be aided by a team Preliminary Design and Content Meeting to gain a better understanding of the goals for the project. Draft text is submitted, edited, and an initial proof is generated by Design that is shared with the larger working group. Comments and revisions are collected and refined by Collection Information & Access Editorial with Curatorial, and subsequently Collection Information & Access Editorial gives the corrected proof back to Design to generate the next proof or Final Art for production.
### Request Form for Object Labels and Other Gallery Texts

New texts and revisions must be reviewed by Education; tombstones must be reviewed by the Registrar for Collections Management; and audio stops must be reviewed by CI&A. After finalizing with these parties, submit a request form to the CI&A Editor along with:

1. A digital copy (Word doc) of new texts or revisions
2. For corrections to existing texts, a hard copy marked up with necessary changes
3. Object images, illustrations (with captions/credits), and case mock-ups as needed

Requests require a minimum of two to three weeks, depending on the complexity of the project and production method. Incomplete or incorrectly prepared materials may cause delays.

#### 1. Contact Information
- **Requested by**
- **Title**
- **Department**
- **Phone**
- **E-mail**

#### 2. Project Information
- **Date submitted**
- **Delivery date**
- **Project name**
- **Gallery**
- **Case**
- **Object title**
- **Artist**
- **Accession number**
- **Audio stop number**

#### 3. Type
- **Introductory panel**
- **Focus panel**
- **Case overview**
- **Object label**
- **Extended label**
- **Group label**
- **Other**

#### 4. Placement
- **Wall**
- **Case**
- **Pedestal**
- **Other**

#### 5. Reason for Request
- **New**
- **Revision**
- **Repair**
- **Loan**
- **Gallery change from**
- **to**

#### Word Counts
Please refer to the Guide to Adult Audience Interpretive Materials on GO:
http://go.getty.edu/forms_tools/forms/museum/label_request.pdf

Word counts are approximate. In some instances, spatial considerations will dictate the final count. Design and Editor to advise. Extended labels are for special circumstances only (e.g., new acquisitions).

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### LABEL TAGS
**GETTYGUIDE, RECENT ACQUISITIONS, ETC.**

Messages displayed in the lower margins of a label:
- GettyGuide symbols and numbers
- **Do Not Touch**
- **No Photography**
- **Recent Acquisition tags**

*Recent Acquisition tags* are reserved for acquisitions made within one year and are used at the discretion of Curatorial. For works on paper, First Time on View may be used for older but never-seen works of art.

Only a few examples are depicted here. Designers should reference the GettyGuide.indd library for appropriate usage, scale, etc.

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Examples of messages displayed in the lower margin of a label:

### EXAMPLES OF MESSAGES DISPLAYED IN THE LOWER MARGIN OF A LABEL

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The J. Paul Getty Museum © 2011 J. Paul Getty Trust
When a work of art is removed from display, it offers an opportunity to educate visitors about the museum process and/or encourage them to visit an exhibition. A visually engaging promotion can accompany or be used in place of the Why is this Object Missing form, installed by the Registrar and/or Preparations Team.

- Provide location of missing object.
- Engagingly and visually refer to exhibition, if possible.
- Add exhibition dates, when relevant.
MUSEUM POLICY ON SECOND-LANGUAGE DIDACTICS FOR EXHIBITIONS

Based on data collected at the Getty Museum and research at other institutions, most museum visitors for whom English is a second language, while they may profess interest in translated texts, are able to use materials presented in English only. Nevertheless, in order to provide the most pertinent information in a second language an institutional policy proposes:

For select exhibitions—those in which the content is expected to be of strong interest to specific audiences or for which the institution plans significant outreach to specific audiences—the exhibition title, gallery headers, and object titles only will be provided in the appropriate second language. A translation of the complete exhibition didactics will be available in hard copy for visitor use in the galleries. Exhibition brochures, if approved within the budget process, will be offered in two languages and the complete text would be available for download on the exhibition website, again in both languages. If there are only funds available to support a single brochure in one language, it will be produced in English, although the complete text of both the English brochure and a translation into the appropriate second language would still be available for download on the exhibition website.

Because of limited use, audio tour stops, if produced, would not be provided in the second language. The production of interactive components in two languages would be determined for each exhibition.

This policy or portions therein can be waived in special circumstances with the approval of the Assistant Director for Education and the Museum Director.
SUGGESTED READING AND REFERENCES


Britannica Online Encyclopedia
http://www.search.eb.com/

*Exhibit Labels: An Interpretive Approach*, Beverly Serrell (1996)


Getty Thesaurus of Geographic Names
http://www.getty.edu/research/conducting_research/vocabularies/tgn/

 Getty Union List of Artists’ Names (ULAN)
http://www.getty.edu/research/conducting_research/vocabularies/ulan/

Grove Dictionary of Art / Oxford Art Online
http://www.oxfordartonline.com

*Guidelines for Bias-Free Writing*, Marilyn Schwartz et al. (1995)


Note: Use first listing if more than one option.

*New Revised Standard Bible* (2005)
Note: Okay to cite other Bibles if, for instance, artist’s work was inspired by a story in King James, Douay-Rheims, etc.

*Thinking about Exhibitions*, Bruce W. Ferguson, Reesa Greenberg, Sandy Nairne (1996)


*Words into Type*, 3rd ed. (1974)
The *Guide to Adult Audience Interpretive Materials* was initially published in 1999, on the occasion of the opening of the Getty Center. This second edition, published in 2011, was redrafted by the following team:

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Patience and perseverance have a magical effect before which difficulties disappear and obstacles vanish.

—John Quincy Adams